

MUSIC - UNIVERSITY OF TORONTO



3 1761 11126376 0

Carse, Adam von Ahn
[Variations on a theme,
piano, 4 hands]
Variations on a theme in
A minor

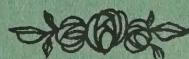
M
204
C27V3

REFERENCE
LIBRARY COPY

BERNERS EDITION

Nº 186

ADAM CARSE



Variations

On a Theme in A Minor

PIANOFORTE

(4 HANDS)

Price 3/6 net

LONDON

JOSEPH WILLIAMS LIMITED

29 Enford Street, Marylebone, W.1

PIANO COMPOSITIONS

by

ADAM CARSE



	Net s. d.
MOODS AND FANCIES	
1 Plaintive thoughts	2 0
2 Waltz-study	2 6
3 Pleading	1 3
4 Dance movement	2 6
5 A story of the sea	2 0
6 Fairy tales	2 6
or in 2 books: Book 1 containing nos. 2, 4, 5	3 0
2 containing nos. 1, 3, 6	3 0
FIVE LITTLE PIECES complete	3 0
1 Elfin March *3 A dance measure	
2 Mid-day quiet 4 Pensive thoughts	
*5 Happy go Lucky	
* also separately each	1 3
†MINIATURE SUITE "BOULOGNE"... .. complete	3 6
1 Graceful dance 2 Elegy 3 Grotesque dance	
PREMIERE VALSE	2 6
AIR SENTIMENTAL	2 6
VARIATIONS ON A THEME in A minor (Piano duet) ...	3 6

UNIVERSITY OF TORONTO

11,072

MAY 22 1963

EDWARD JOHNSON
MUSIC LIBRARY

† Orchestral parts 10/- net

LONDON
JOSEPH WILLIAMS LIMITED
29 ENFORD STREET, W.I.

A.4.

8.51

Made and Printed in Great Britain

VARIATIONS ON A THEME IN A MINOR.

M
204
C27V3

SECONDO.

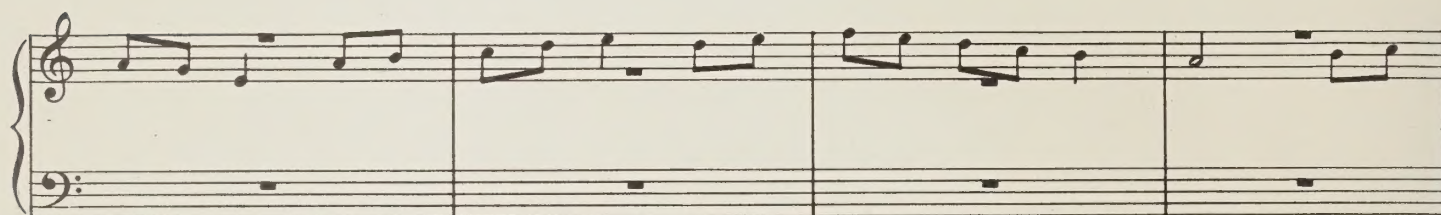
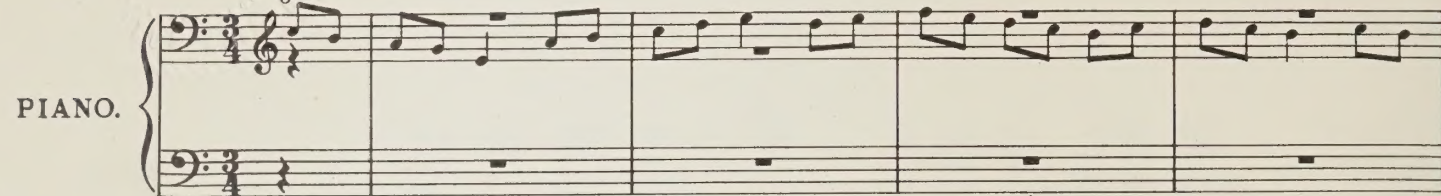
979698

ADAM CARSE.

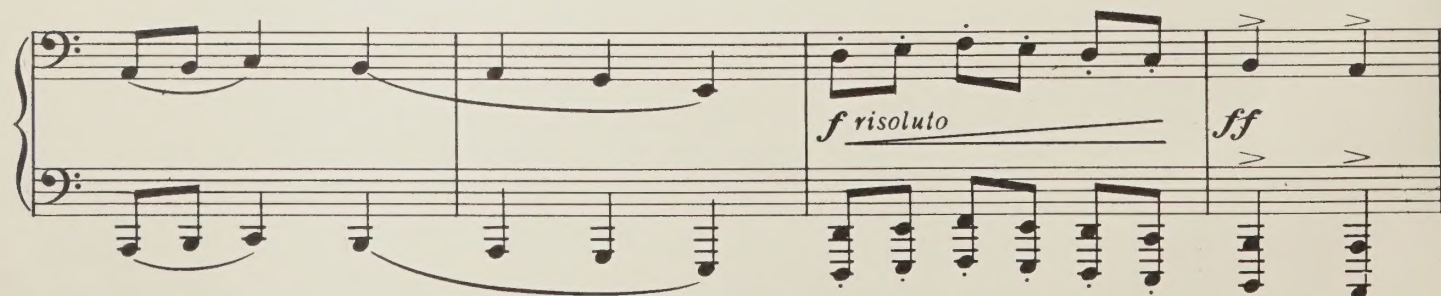
Andante. ♩ = 63.

8^{va}.

PIANO.



Moderato. ♩ = 112.

mp

VARIATIONS ON A THEME IN A MINOR.

PRIMO.

ADAM CARSE.

Andante. ♩ = 63.

PIANO.

*p molto legato**p*

Moderato. ♩ = 112

*cresc.**f risoluto**ff*

♩ = 126.

This musical score is for a piece titled "SECONDO". It is written for a single melodic line, likely for a violin or flute, and a piano accompaniment. The tempo is marked as 126 beats per minute (♩ = 126). The score is divided into six systems, each with a single staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, often triplet-based, pattern in the left hand. The melodic line is characterized by rapid sixteenth-note passages and slurs. The score concludes with a double bar line and repeat dots.

p

cresc.

f

p

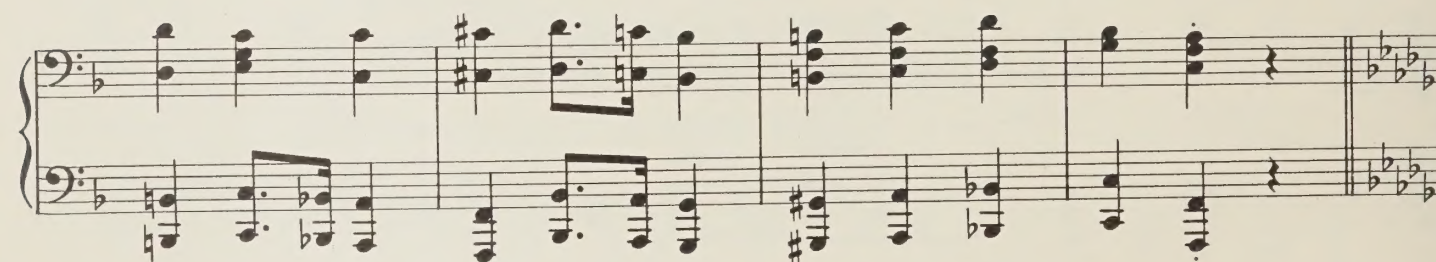
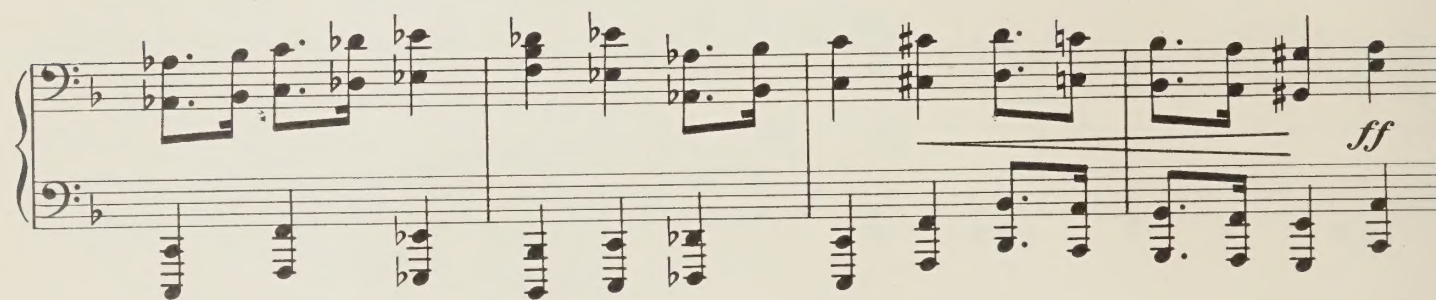
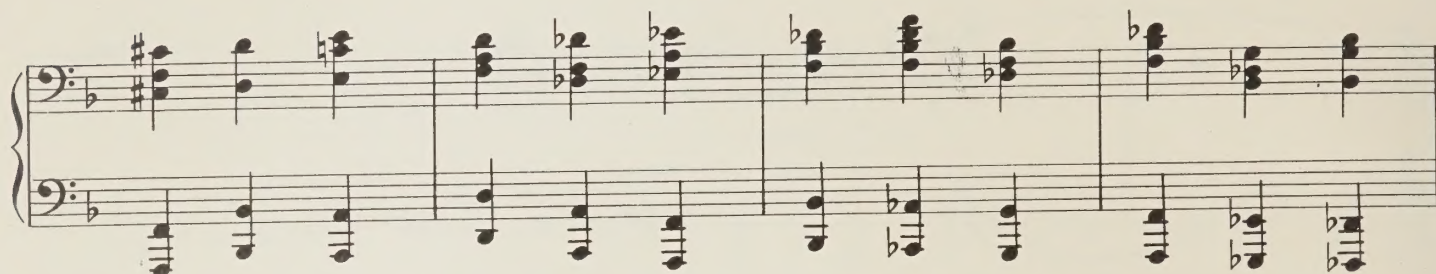
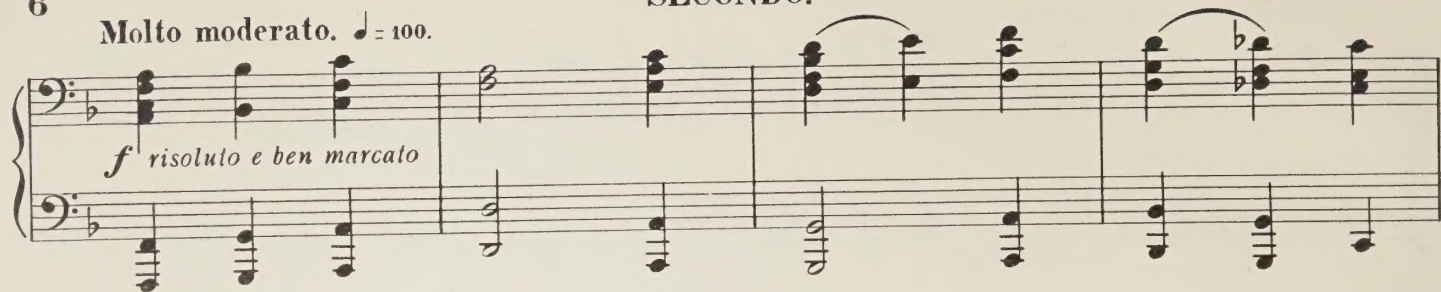
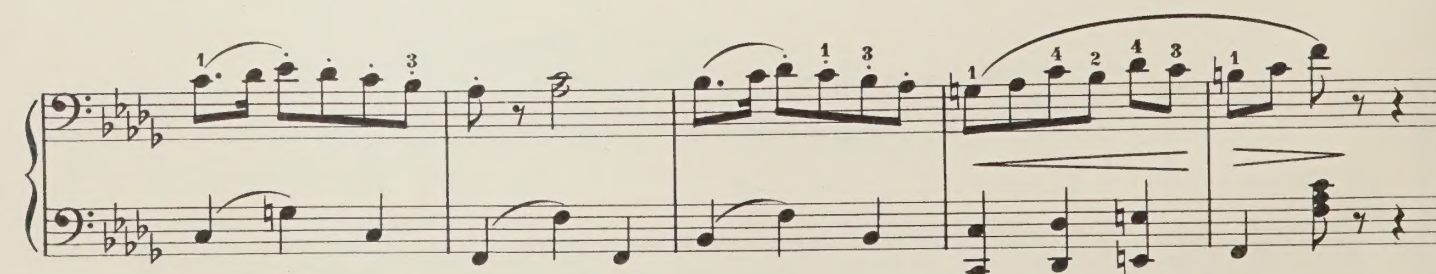
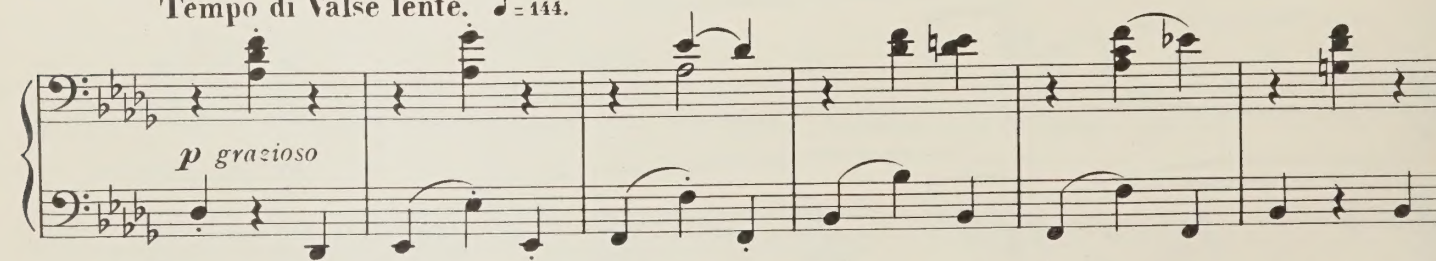
dim.

PRIMO.

5

 $\text{♩} = 126.$

This musical score is for a piece titled "PRIMO." on page 5. The tempo is marked as $\text{♩} = 126.$. The score is written for piano, with a treble and bass clef. It features several measures with triplets, indicated by a "3" above the notes. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). Fingerings are indicated by numbers 1 through 5. The score is divided into six systems, each with two staves. The first system starts with a *p* dynamic. The second system includes a *cresc.* marking. The third system features *f* and *p* dynamics. The fourth system has a *p* dynamic. The fifth system has a *p* dynamic. The sixth system ends with a *dim.* marking. The score concludes with a double bar line.

Molto moderato. $\text{♩} = 100.$ Tempo di Valse lente. $\text{♩} = 144.$ 

Molto moderato. ♩ = 100

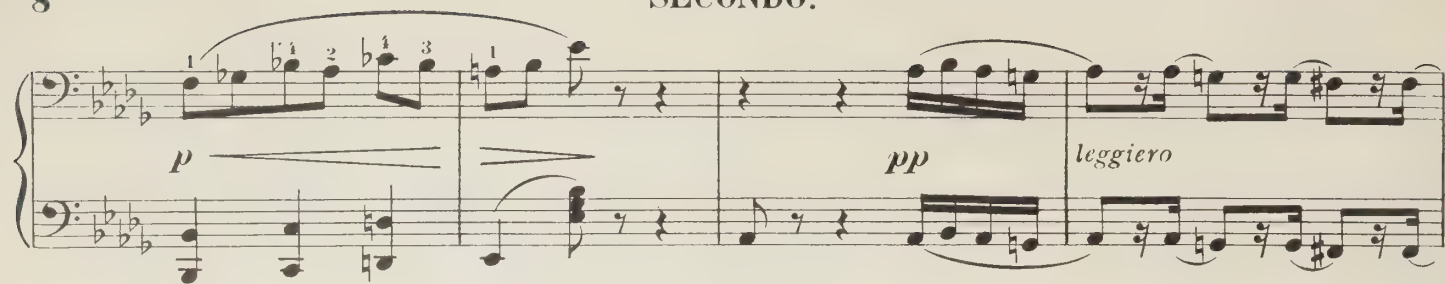
PRIMO.

7

f risoluto e ben marcato

Tempo di Valse lente. ♩ = 144.

p grazioso



First system of musical notation. The upper staff (treble clef) begins with a melodic line marked with fingerings 1, b, b, 2, b, 3. The lower staff (bass clef) provides harmonic support. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo/mood is marked *leggero* (light).



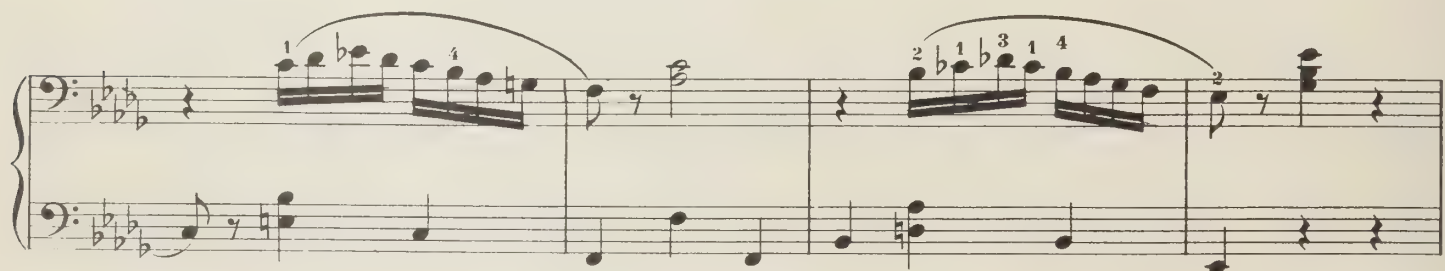
Second system of musical notation. Continuation of the piece with complex melodic and harmonic patterns in both staves.



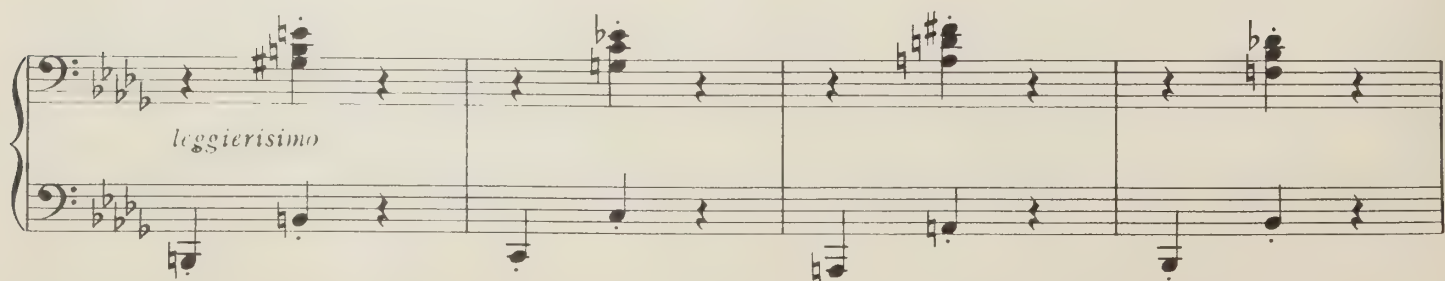
Third system of musical notation. Features a *p* (piano) dynamic marking in the upper staff.



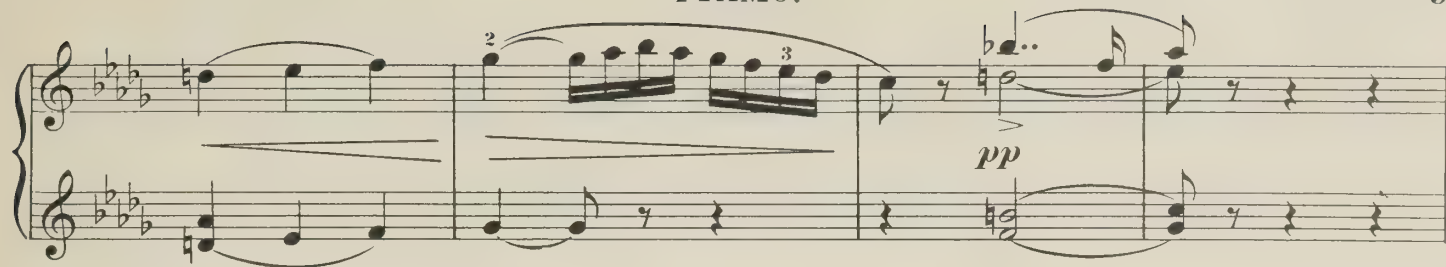
Fourth system of musical notation. Includes fingerings 3 and 5 in the upper staff.



Fifth system of musical notation. Includes fingerings 1, b, 4 in the upper staff and 2, b, 1, b, 3, 1, 4 in the lower staff.



Sixth system of musical notation. The tempo/mood is marked *leggerisimo* (very light).



First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano (pp) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand.



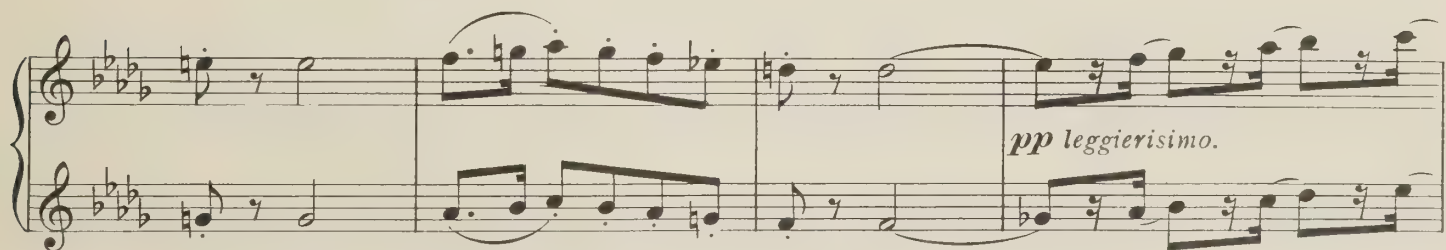
Second system of musical notation. The key signature is three flats. The music is written for piano (pp) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand. The dynamic marking *leggierissimo* is present.



Third system of musical notation. The key signature is three flats. The music is written for piano (p) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand.



Fourth system of musical notation. The key signature is three flats. The music is written for piano (p) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand.



Fifth system of musical notation. The key signature is three flats. The music is written for piano (pp) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand. The dynamic marking *pp leggierissimo.* is present.



Sixth system of musical notation. The key signature is three flats. The music is written for piano (pp) and features a melodic line in the right hand with a trill and a triplet, and a supporting bass line in the left hand.



First system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line starting with a forte (*f*) dynamic. The second staff contains a series of chords and a melodic line.



Second system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line starting with a forte (*f*) dynamic. The second staff contains a series of chords and a melodic line.



Third system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line. The second staff contains a series of chords and a melodic line. A crescendo (*cresc.*) marking is present in the second staff.



Fourth system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line. The second staff contains a series of chords and a melodic line. A fortissimo (*ff*) marking is present in the second staff.



Fifth system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line. The second staff contains a series of chords and a melodic line. A diminuendo (*dim.*) marking is present in the second staff.



Sixth system of musical notation, featuring a grand staff with two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a series of chords and a melodic line. The second staff contains a series of chords and a melodic line. A piano (*pp*) marking is present in the second staff, followed by a *leggerissimo* marking, a *poco rit.* marking, and another *pp* marking.

The first system of the musical score for 'The Song of the Lark' is presented in a two-staff format. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings: *pp* (pianissimo) in the middle and *f* (forte) towards the end. The system concludes with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with a 'ff' (fortissimo) dynamic marking. The voice part is in the upper register, featuring a melody with a 'V' (Vocal) marking. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two staves, each with a treble and bass clef. The piano part begins with a 'ff' marking and a 'V' marking. The voice part begins with a 'V' marking. The melody is a simple, folk-like tune. The piano part provides a harmonic accompaniment to the voice melody. The score is presented in a clear, legible format with standard musical notation.

dim.

Allegro. $\text{♩} = 144$.

pp scherzando

p

pp

[illegible]

Lento. ♩ = 66.

p ben sost. e con espress.

p

dim.

pp

cresc.

f

mf

p

dim.

pp rit.

Lento. ♩ = 66.

4

p ben sost. e con espress.

dim.

pp

pp

cresc.

f

8

mf — *p*

dim.

1

4/4

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The left hand (bass clef) starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment. The right hand (treble clef) begins with a series of chords and eighth notes, marked with a *simile* instruction. The system concludes with a measure containing a sharp sign (#) on the F line of the treble clef.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the eighth-note accompaniment in the left hand and chordal patterns in the right hand. Measure 7 features a triplet of eighth notes in the right hand. Measure 8 contains a four-measure rest in the right hand, while the left hand continues its accompaniment.

Third system of musical notation, measures 9-12. Measures 9 and 10 show a melodic line in the right hand with fingerings 2, 1, 3 and 4 indicated. Measure 11 has a forte (*f*) dynamic marking. Measure 12 is marked with a fortissimo (*ff*) dynamic. The left hand continues with a consistent eighth-note pattern.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 feature a five-measure rest in the right hand, with a piano (*p*) dynamic marking in the left hand. Measures 15 and 16 show a change in the right hand's accompaniment, marked with a pianissimo (*pp*) dynamic. The left hand continues its eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 feature a forte (*f*) dynamic in the right hand with fingerings 2, 3, 1, 2. Measures 19 and 20 show a piano (*p*) dynamic in the right hand, with a pianissimo (*pp*) dynamic marking in the left hand. The left hand continues with a steady eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. Measures 21 and 22 feature a forte (*f*) dynamic in the right hand with fingerings 5, 3, 1, 2. Measures 23 and 24 show a piano (*p*) dynamic in the right hand, with a pianissimo (*pp*) dynamic marking in the left hand. The left hand continues with a steady eighth-note accompaniment.

8.....

p

8.....

p

8.....

f *ff*

p *pp*

f *pp*

f

18

SECONDO.

pp

poco cresc.

f

cresc.

ff

poco rall.

J. W. 202.

8.

pp

This system contains the first system of music, consisting of two staves. It begins with a dotted line and the number 8. The music is in a key with one flat and features a series of chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *pp* (pianissimo) dynamic marking.

8.

poco cresc.

This system contains the second system of music, consisting of two staves. It begins with a dotted line and the number 8. The music continues with chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *poco cresc.* (poco crescendo) dynamic marking.

8.

f *cresc.*

This system contains the third system of music, consisting of two staves. It begins with a dotted line and the number 8. The music continues with chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *f* (forte) dynamic marking and a *cresc.* (crescendo) dynamic marking.

8.

ff

This system contains the fourth system of music, consisting of two staves. It begins with a dotted line and the number 8. The music continues with chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *ff* (fortissimo) dynamic marking.

8.

5 1 1

This system contains the fifth system of music, consisting of two staves. It begins with a dotted line and the number 8. The music continues with chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *5* (finger number) and a *1* (finger number) marking.

8.

poco rall.

This system contains the sixth system of music, consisting of two staves. It begins with a dotted line and the number 8. The music continues with chords and eighth notes. The first staff has a melodic line with eighth notes, while the second staff provides harmonic support with chords. The system ends with a *poco rall.* (poco rallentando) dynamic marking.

a tempo

p

cresc.
tr

f
cresc.

ff

Lento.

J. W. 202.

a tempo

p

cresc.

f

cresc.

ff

Lento.

A SERIES OF CLASSICAL AND MODERN PIANO DUETS

GRADED AND SELECTED FOR EDUCATIONAL PURPOSES

Edited by C. EGERTON LOWE, GEO. FARLANE, ALEC ROWLEY and others

(v.e.) very easy. (e.) easy. (m.e.) moderately easy. (m.) moderate. (m.d.) moderately difficult. (d.) difficult.

No.						NET PRICE
1.	SCHUMANN, R.	...	Birthday March Op. 85 No. 1 (m.e.)	...	...	1/3
2.	SCHUMANN, R.	...	Garden Melody Op. 85 No. 3 (m.e.)	...	...	1/3
3.	SCHUBERT, F.	...	Marche Militaire Op. 51 No. 1 (m.)...	...	...	1/4
4.	BRAHMS, J.	...	Hungarian Dance Book 1 No. 1 (m.)	...	...	1/9
5.	JENSEN, A.	...	Bridal Song Op. 45 No. 2 (m.d.)	...	...	1/9
6.	BRAHMS, J.	...	Hungarian Dance Book 2 No. 1 (m.)	...	...	1/9
7.	JENSEN, A.	...	Round Dance Op. 45 No. 3 (m.d.)	...	...	1/9
8.	BERTINI, H.	...	The Horserider (m.e.)	...	...	1/3
9.	DIABELLI, A.	...	Remembrance (from Op. 149) (v.e.)	...	...	9d.
10.	DUVERNOY, J. B.	...	Summer Time (from Op. 314) (v.e.)	...	...	9d.
11.	BERTINI, H.	...	From 'Russia (from 'Frere et sœur') (e.)	...	...	1/3
12.	VON WEBER, C. M.	...	Sonatine Op. 3 (m.e.)...	...	...	1/9
13.	JEPHSON, FRANK	...	The tin soldier (m.e.)	...	...	1/9
14.	JEPHSON, FRANK	...	On the hillside (m.e.)	...	...	1/9
15.	DUNHILL, THOS. F.	...	A sailor dance (m.)	...	...	2/3
16.	CARSE, ADAM	...	Variations on a theme in A minor (m.d.)	...	...	3/6
17.	ELGAR, EDWARD	...	In Hammersbach, No. 2 of Three Bavarian Dances (m.)	...	...	2/6
18.	PIERNÉ, GABRIEL...	...	Sérénade in A, Op. 7 (m.)	...	...	2/6
19.	WOLFF, BERNHARD	...	Danse à la valse, Op. 101, No. 5 (m.)	...	...	2/6
20.	DENNEE, CHAS. F.	...	Pensée mignonne (Rondo villageois), Op. 12, No. 3 (m.)	...	...	2/6
21.	LEONCAVALLO, R.	...	La joyeuse, Valse (m.)	...	...	2/6
22.	MACPHERSON, STEWART	...	Notturmo (m.d.)	...	...	2/6
23.	FANING, EATON	...	Festival March (m.)	...	...	3/-
24.	HURLSTONE, WM. Y.	...	Alla Mazurka, Op. 8, No. 5 (m.)	...	...	2/3
25.	SMITH, ERIC	...	Nocturne (m.)	...	...	2/-

UNIVERSITY OF TORONTO

11,072

EDWARD JOHNSON
MUSIC LIBRARY

IMPORTANT EDUCATIONAL WORKS ON MUSIC

STEWART MACPHERSON, F.R.A.M.

	NET	
	PAPER s. d.	CLOTH s. d.
MELODY AND HARMONY (with Analytical Index by SYLVIA CURREY) ... (complete)	15 0	17 6
This important work, the result of its author's most recent experience, deals with the study of Harmony as a DEFINITE TRAINING OF THE EAR and musical sense. Practical keyboard work is an essential feature of its scheme, and the section of the work dealing with Melodic Movement (intended to be studied concurrently with the Harmonic sections) provides an attractive substitute for the conventional problems and formulae of so-called Strict Counterpoint.		
The work is also issued in three separate "Books" as follows:—		
Book I, Melodic Movement ... Book II, Elementary Harmonic Progression ... Book III, Advanced Harmony, 5/6 net each		
350 EXERCISES IN HARMONY, COUNTERPOINT, AND MODULATION (including the Harmonization of Melodies)	4 0	—
PRACTICAL HARMONY (with Analytical Index by JOSEPH SPAWFORTH). New and Revised Edition ...	6 6	10 0
As a result of its clear and concise character, this work has become a STANDARD TEXT-BOOK.		
STUDIES IN THE ART OF COUNTERPOINT (including Double Counterpoint, Canon and Fugue) ...	15 0	—
APPENDIX TO PRACTICAL HARMONY. —A Collection of Questions and Exercises for the use of Students ...	5 6	—
QUESTIONS ON HARMONY. From the "Appendix" ...	1 9	—
RUDDIMENTS OF MUSIC ...	2 6	3 6
No young student of music (piano, violin or singing) should be without such a book as this. Like the "Practical Harmony" all explanations are given in clear, terse language.		
QUESTIONS AND EXERCISES upon the Rudiments of Music ...	2 0	3 0
FORM IN MUSIC , with special reference to the designs of Instrumental Music ...	7 6	8 6
STUDIES IN PHRASING AND FORM ; together with a New Supplement entitled: "Some Thoughts upon the Fundamentals of Rhythm" ...	6 0	—
THE APPRECIATION, OR LISTENING, CLASS (a Guide for the Music Teacher and Student). Revised Edition ...	5 0	—
THE MUSICAL EDUCATION OF THE CHILD (some thoughts and suggestions for Teachers, Parents and Schools) ...	3 6	—
MUSIC AND ITS APPRECIATION : or the Foundations of True Listening (Revised Edition) ...	6 0	—
FIRST STEPS IN MUSICIANSHIP (for use in the Piano Lesson). Written in collaboration with Hilda Collens ...	4 0	—
A SIMPLE INTRODUCTION TO THE PRINCIPLES OF TONALITY ...	3 0	4 0

GREVILLE COOKE,	ART AND REALITY. An essay in the philosophy of Aesthetics (with foreword by J. B. McEwen) ...	3 6	4 6
	TONALITY AND EXPRESSION ...	3 0	4 0

"Step by Step" Series of PRACTICAL MUSICIANSHIP BOOKLETS

Each in 3 separate Stages (except *) Price 1/6 net each stage.

SIGHT-READING AT THE PIANO. Alec Rowley.
Alec Rowley has evolved an entirely new method in which eye, ear and hand are correlated. Teachers and pupils will be amazed at the progress resulting from the use of these booklets.

TRANSPOSING AT THE PIANO. J. Raymond Tobin.
The author has given simple rules, and explained them so effectively that even the dullest pupil will understand.

MODULATION AT THE PIANO. J. Raymond Tobin.
Following on the lines of the above booklets, the author has, in the most simple manner, evolved a real Musicianship series.

HARMONISATION AT THE PIANO.
Alec Rowley and J. Raymond Tobin.
These booklets make Harmony a reality, ensure keyboard facility in the use of chords and—through a constant use of hand and ear—develop a thorough and practical knowledge.

MELODY MAKING AT THE PIANO.
Alec Rowley and J. Raymond Tobin.
Here the pupil is shown how to build melodies, and how to space his work, by the use of cadences.
A really creative idea that can be assimilated and used by all ages.

GRADED TESTS IN PRACTICAL MUSICIANSHIP AND MUSICAL INITIATIVE.

Book I: Elementary—Junior. Book II: Junior—Intermediate.
Book III: Intermediate—Advanced.

Alec Rowley and J. Raymond Tobin.
Questions on vital points connected with Musicianship. Just such foundational things that every teacher will be glad to show and every pupil glad to know.

***BOOKS OF SCALE AND ARPEGGIO TESTS.**
Alec Rowley and J. Raymond Tobin.
"READ-THINK-PLAY-LISTEN" is the guidepost of these new tests which are indispensable to the modern teacher. They aid better scale-playing, hold the pupil's interest, build up musicianship and encourage musical initiative.

***ADVENTURES IN IMPROVISATION.**
Frederick Nicholls and J. Raymond Tobin. Net 3/-
A thoroughly practical book. Thematic development, key and mode contrast, continuity, sequence, shape and other means of maintaining interest are demonstrated simply and directly. Exercises, with key scheme and plan, are included to assist entrants for Diploma Examinations of the R.C.O., R.A.M., T.C.L., etc.

72 HARMONY and TWO-PART COUNTERPOINT EXERCISES of Simple Examination Standard by **GODFREY SAMPSON**
This little book is in no sense a harmony primer. It is simply an attempt to provide a course of exercises of a standard similar to that prevailing in most—other than University—Examinations. The contents are so designed that they may, if desired, cover a term's work of twelve weeks, four Harmony and two Counterpoint examples to be worked each week.
Price net 3/-

BEETHOVEN and MOZART SONATAS "THE ANALYTICAL EDITION" Edited, Phrased and Fingered by **STEWART MACPHERSON and GEORGE FARLANE**

(Prices, 2/- net to 4/6 net)

Price 2/6 net each

These editions are unique in the fact that each Sonata is preceded by a complete analysis of its several movements, based upon the principles set forth in STEWART MACPHERSON'S "FORM IN MUSIC," and are therefore of special educational value to the student. The phrasing throughout has been carried out in accordance with modern ideas on this important subject, and it is believed that, where such phrasing has been added, it will be found to be thoroughly in accordance with the meaning and spirit of the music.

*Also MOZART'S FANTASIAS (with analyses)—in D minor and C minor (Price 2/6 net each)

STANDARD CLASSICAL WORKS for the Piano

Edited, Phrased, and Fingered
by **GEORGE FARLANE**

Issued under the personal supervision of, and with prefatory remarks by, STEWART MACPHERSON.

NET s. d.	NET s. d.	NET s. d.	NET s. d.
Bach, J. S. Italian Concerto ... 3 0	Chopin, F. Valses ... 4 6	Mendelssohn, Christmas Pieces, Op. 72 ... 2 6	Schumann, R., Phantasiesstücke, Op. 12 3 0
Chopin, F., Impromptus ... 3 0	Chopin, F., Preludes, Op. 28 & 45 ... 4 0	Schumann, R., Album for the Young, Op. 68 ... 4 6	Schubert, F., 3 Marches Militaires, Op. 51, Piano (4 hands) ... 2 6
Chopin, F., Nocturnes ... 6 0	Liszt, F., Consolations ... 2 6		Schubert, F., Moments Musicaux ... 3 0
	Liszt, F., Dreams of Love ... 2 6		
Also the following are Edited, Phrased and Fingered, with prefatory remarks written by, STEWART MACPHERSON.			
Bach, J. S. 18 Little Preludes ... net 2 6	Beethoven, L. Van., Rondo in G major, Op. 51, No. 2 ... 2 6	Haydn, Sonata in E _b , No. 1 (with analysis) ... 2 6	
Bach, J. S. 15 Two-Part Inventions ... 3 0	Mendelssohn, Prelude and Fugue in D minor ... 2 6	Haydn, Sonata in C, No. 5 (with analysis) ... 2 6	
Bach, J. S. 15 Three-Part Inventions ... 3 0	Handel, G. F. Sept Pieces ... 2 6	Haydn, Sonata in D, No. 7 (with analysis) ... 2 6	
Beethoven, L. Van., Rondo in C major, Op. 51, No. 1 ... 2 6	Handel, G. F. Suites, Nos. 11 and 16 each ... 2 0	Haydn, Sonata in D, No. 9 (with analysis) ... 2 6	
Beethoven, L. Van., 11 Bagatelles, Op. 119 ... 2 6	Handel, G. F. Suites, Nos. 5, 8, 10 and 14 ea. ... 2 6	Mozart, W. A. Rondo in A minor ... 3 0	

THE ART OF PIANO PEDALLING (Op. 55) In 2 Volumes. Price 3 6 net each.

The importance of this subject is realized by all examiners, most teachers and few pupils. This is believed to be the first work dealing thoroughly with the subject from its explanatory and musical sides.

THE ART OF PIANO PHRASING (Op. 66) In 1 Volume. Price 3 6 net.

In scope this work on expression (for such 'phrasing' actually is) is similar to The Art of Piano Pedalling excepting that the verbal explanations, exercises and pieces are printed in a single volume, and that there are no studies.

by

**HARRY
FARJEON**

JOSEPH WILLIAMS LIMITED

29, ENFORD STREET, LONDON, W.1.

8.9.65-2770

M Carse, Adam von Ahn
204 [Variations on a theme,
C27V3 piano, 4 hands,
Variations on a theme in
A minor
Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
